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MAY 1960 VOL. XIII NO. 5

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JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

STUDIES in ART EDUCATION

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Issued Two Times a Year—Fall and Spring

Subscription \$3.00

Single Copy \$1.75

PUBLISHED BY:

THE NATIONAL ART EDUCATION ASSOCIATION
1201 SIXTEENTH STREET, N.W.
WASHINGTON 6, D. C.

Art Education

JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION
A Department of The National Education Association, 1201 Sixteenth St., N.W., Washington 6, D.C.

MAY 1960

VOL. 13, NO. 5

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Washington 6, D. C.

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Published nine times a year: October, November, December, January, February, March, April, May and June by THE NATIONAL ART EDUCATION ASSOCIATION. Subscription to non-members \$3.00 a year. Entered as Second Class Matter, February 14, 1948, at the Post Office, Kutztown, Pennsylvania, under Act of March 3, 1879. Acceptance for mailing at the special postage rate stated in Section 132,122, Postal Manual, January 6, 1959.

Membership in the N.A.E.A. is obtained through joining the Regional Organization. Information concerning membership may be secured from the Executive Secretary.

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Ruth E. Halvorsen
Naomi Dietz, Co-Chairmen

1:00 General Session. Charles M. Robertson,
Presiding. President, National Art Educa-
tion Association

"New Practices for Professional Growth"
Panel Discussion: Edith Henry, Chairman
Associate Professor

Long Beach State College

3:30 Workshop. Bulletin Board Design

Dr. Jack Stoops, Demonstrator

Associate Professor of Art Education

University of California, Los Angeles

Visit the Children's Art Exhibit in the Balcony
Lounge of the Statler-Hilton Hotel during the
Convention. This has been arranged by Youl-
don Howell, Art Director of the Pasadena
Public Schools.

See the Los Angeles County Museum's excel-
lent exhibits and materials. Lunch may be had
here without advance reservations.

FILM BIBLIOGRAPHY

An annotated bibliography for Films on Art
and Art Education is being prepared for fall
publication in *Art Education*. Producers and
distributors of art films are invited to sub-
mit catalogs and other materials. Art educators
with a special interest in this subject are also
invited to send information and materials for
possible inclusion in this bibliography. Send
catalogs and other materials to:

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Photo: Pasadena City College

IMAGINATION UNLIMITED

WYATT R. FLOCK, JR.

The eighth grade class had just finished seeing several films on papier-mache animals. They had been presented for the purpose of stimulating interest in an animal project.

One boy raised his hand and inquired if they had to make animals. Several other students joined in wanting to know the same thing.

"What would you like to make instead of animals?" I asked.

He thought for a moment and replied, "A space ship."

I was about to reply that this is an art class and not a science class when other students chimed in making other suggestions.

"We could make people and animals from other planets."

A girl raised her hand and said that in her science class they had been studying about other planets, what the other planets were like, whether they had water, plant life, or animal life, and if so, what kind of life would be found on them.

"This is a chance to show people what the 'things' in outer space look like," she said.

I was convinced, although I was not sure people were ready or prepared to see "things" from outer space.

Instead of discussing the type of earth animals we might make, the discussion was about whether an animal on Mars would have two, three, or four eyes; two, three, or four legs, and how long they would be. Atmospheric pressure, the amount of moisture and

other things entered the picture for it seemed that such things would have a bearing on how people and animals would look on other planets.

As our little friends from outer space were to be in the round, each student was to draw a front, side, and back view of his final choice. This was done on large pieces of newsprint with crayons to keep from getting into too much detail at this point in the project. It also helped them to decide on the colors for their final pieces.

Strange looking shapes began to appear on the newsprint. One boy, working as fast as he could, turned out three different designs. One was a "thing" with six eyes and six legs—no mouth—but covered with hair. Another design consisted of a human-type head on the body of a centipede. His last design, the one he finally chose, was a pair of eyeballs on a pair of bird feet attached to a pair of red-orange wings. A crab-shaped animal with eight legs and an eye on top "to watch for space ships" stared out from the paper.

When the final design was selected, each student with all three views of his work in front of him, made a wire or paper armature. Balloons were also used as bases for the papier-mache. As soon as the desired shape was achieved, strips of newspaper dipped in wheat paste were applied. When these had dried they were painted and the students were ready to give some thought to enrichment. Previously, they had been encouraged to collect all kinds of materials.

All sorts of things began to appear from home such as bits of fur, buttons, lace, corks, and pipe cleaners. All ended up on a "thing" from outer space. Trading

Wyatt R. Flock, Jr. is Art Teacher, John Marshall Junior High School, Pasadena City Schools, Pasadena, California

Continued on page 21

ART and SECONDARY EDUCATION

A Symposium *

MODERATOR: Leonard Carmichael, Secretary, The Smithsonian Institution

PANELISTS: Honorable William J. Brennan, Jr., Justice, United States Supreme Court

Honorable Arthur S. Flemming, Secretary, U. S. Dept. Health, Education and Welfare

His Excellency Salvador de Madariaga, Former Spanish Ambassador to the United States and France

Leonard Carmichael:

Canon Martin, Ladies and Gentlemen:

The relation between art and indeed the arts in their broadest sense and secondary education is an important topic for consideration at just this time. It is surely true that our national welfare demands good training in the sciences. As we say this, we must not forget the fact that the liberal arts in their inclusive sense are now as always basic to the kind of education that, as Milton said, will make just and magnanimous men.

Canon Martin, the distinguished Headmaster of St. Albans School, is known throughout the country for his advocacy of a secondary school program that emphasizes mathematics and science without neglecting the classics, the languages, and the arts. Of course, his school is famous for music, but also for the pictorial arts, too. It is thus especially appropriate that this symposium be held as part of the celebration of the fiftieth anniversary of this famous and truly great school. At St. Albans a balanced curriculum including the arts and sciences is offered by good teachers to academically able boys, who will someday be among the leaders of our nation.

So—let us all plunge in and see what our outstanding speakers have to say about the large topic we are to consider today. A detailed introduction of those who are to address us is unnecessary because all the world knows these distinguished men.

*This symposium was held at the Washington Cathedral, Washington, D. C., May 25, 1959 during the 50th Anniversary Celebration of St. Albans School, Washington, D. C. The record of the symposium is published with permission and The National Art Education Association is grateful to St. Albans School for the opportunity to share the symposium papers with its members.

Since we have the privilege of meeting in this great Cathedral, may I ask that throughout the symposium the audience refrain from applause.

As I believe most members of the audience realize, Secretary McElroy, who was to have been our first speaker, has been called on urgent international business to Geneva.

We are deeply grateful that Mr. Justice Brennan of the Supreme Court of the United States has at the last minute consented to be with us and to speak informally on the symposium because of his friendship for St. Albans School. Mr. Justice Brennan has the degree of Bachelor of Science from the University of Pennsylvania and the degree of Bachelor of Laws from Harvard. He practiced law in New Jersey until 1949. Then he became successively Superior Court Judge, Appellate Division Judge, and Justice of the Supreme Court of New Jersey. Since 1956 he has been an Associate Justice of the United States Supreme Court. During the Second World War he served with the General Staff of the United States Army. He has been decorated with the Legion of Merit and has received many other outstanding honors. It is a privilege to present Mr. Justice Brennan as our first speaker.

Address: Honorable Wm. J. Brennan, Jr.

You are generous to hide your disappointment that his necessary absence denies you Secretary McElroy's views upon today's most absorbing topic.

I take it that our underlying question is whether the undoubted need for intensification of emphasis upon science in education should lead the secondary schools and colleges to subordinate the teaching of the arts and humanities.

Only yesterday the President's Science Advisory Committee noted that at the secondary school level there are problems of balance between vocational and educational courses.

Secretary McElroy, from his vantage point of pre-occupation with the National Defense in action, would have views far more useful than mine as to the solution of these problems.

For my views, I fear, are conditioned by the lawyer's traditional allegiance to the arts and humanities, the well-spring which nurtures his profession.

This bias may create doubts in your mind whether what I shall say will be any aid to decision whether the tensions of our day and of the foreseeable future demand a different emphasis in secondary education. But I must tell you right out that I should deplore relegating the arts and humanities to a subordinate role in the education of our youth.

I would not say that this necessarily is the goal of those who champion the re-examination of liberal arts curricula.

But they do urge, as I understand it, that the revision should provide for vocational scientific education not alone of the future scientist and engineer, but also of the non-scientists. Our democratic society, it has been well said, is a commonwealth of mutual difference—a commonwealth affording maximum opportunity to mature individual talent into socially creative skill, free, as best we can make it free, from discrimination on grounds of religion, culture or class.

It is a society in which such specific values as power, respect and knowledge are widely shared and are not concentrated in the hands of a single group, class or institution such as in the state in other places.

But we strive to realize and preserve the democratic ideal of our plural society, the concept of ordered liberty which champions the dignity and worth of the individual as its supreme value.

A man may be a doctor or a lawyer or a shop-keeper or an artisan or a clerk, but he is also an individual and our aim is to help him become, so far as his capacities allow, what a man ought to be—not simply one able to earn his bread but to be a complete human being, and not remain a mere business man, a mere chemist or physicist, a mere clerk, mere artisan or mere laborer.

Better vocational training of our youth in the scientific age is probably an imperative to progress or survival, but to borrow an expression from what Canon Martin said a minute ago, I think it is at least equally important to raise up those who can see and appreciate the good, the beautiful and the true.

I concede that this is a time when men have come to wonder whether there has not been a degree of

deception with respect to the absolutism previously claimed for the older values.

But as we stand, uncertain, and perhaps not a little afraid, at the threshold of an age of stupendous scientific advances, can we forget history's oft repeated lesson that such advances always bring enormous social changes in their wake?

And in that inevitable event—indeed already upon us throughout most of the world—is not knowledge of the human experience of the ages, distilled in the arts and humanities, as acutely important to assuring our capacity for coping with these problems as is mastery of the vocational skills for coping with scientific advances?

My concern is that neglect of the arts and humanities in education should endanger achievement of the democratic ideal that men should train for the sake of their own development so that they may become complete human beings—each an individual whose own dignity and worth assures survival of his democratic society.

This is why I favor the education from which the student learns something about the history of our civilization; develops some facility to deal with abstract ideas; acquires, of course, some conception of the scientific method both as regards its possibilities and as regards its limitations; is led back to original sources in some field; obtains a thorough groundwork in some wide cultural field of his own choice, whether that field be history, economics, government, philosophy, mathematics, science, literature or the classics; and because I also believe that those who learn to express themselves accurately usually are able to think accurately, I would stress too the importance of his acquiring an ability to use the english language though not neglecting, of course, learning other languages so useful in our shrunken world.

This I know is to say that I emphasize the education which disciplines, rather than furnishes the mind; which trains it to the use of its own powers, rather than fills it with the accumulations of others.

A vocational training which does not also do this is in my view a grievous mistake which our kind of society cannot make except at the expense of remaking the face of that society by falling short of the intellectual and cultural goals we have set for ourselves.

Perhaps I make my point in too general and sweeping terms.

My more expert and distinguished colleagues of the panel are far more qualified than am I to argue this question.

Let me, therefore, remind you of an analogy, not precise, but not, I think, too far afield. In the story of the now discarded notion that the law could function without nourishment from the other disciplines

that comprehend the totality of human experience.

It used to be thought, you remember, that the higher the wall the practitioners of the law erected around their calling to prevent its defilement by the other disciplines, the more effective was law's service to society.

A society obviously plural in its pursuit of ultimate ends, it was believed, has good reason to fear the monopolization of the coercive power of the state in the pursuit of objectives not necessarily agreeable to all.

The enactment of today's moral law, ran the argument, qua morality rather than for any peculiarly social objectives, is frightening precisely because of what may be enacted in the name of morality tomorrow, by others who have captured the legislative or judicial processes.

Drawing on the tradition generated by these considerations, legal thinkers in England and America, and to a lesser extent on the continent where the influence of Roman law and natural law was most strongly felt, attempted during the nineteenth century to meet the demands of these fears by progressively isolating law from other disciplines, particularly from theology and from philosophy that was not expressly legal philosophy.

They thought thereby to avoid the danger that the instrumentality of law would be captured for the use of particular ends which were not properly the ends of society as a whole.

We think, of course, of Austin and his attempt to "purify" law by the reduction to the formula of the sovereign will.

Closer to home, we think of the constant insistence of some on law as the science of observation and prediction, as to what the law maker is likely to do.

This is "The Law" in this concept, some brooding omnipresence in the sky, as Holmes phrased it, wholly unconcerned with the broader, extra legal values pursued by society at large or the individual.

But it soon became obvious that this approach was of little assistance to one concerned with the hard task of fashioning adjustments of human relationships which, after all, is the function of the law.

It is here that the changing mores of a people come into play.

If law is an absolute, always existing, and with an answer for every problem to be found merely by looking hard enough for it, how bring the law into agreement with the advancing insights and the emerging needs of society?

True, since more social problems now find their solution in legislation, the legislator may hand the judge or practising lawyer the answer to the problem before him for solution.

But the legislator provides solutions for only a small number of problems.

Endless problems remain which the courts and practicing lawyers must solve without benefit of legislation.

Even when cases can be decided within the confines of stare decisis, courts have a creative job to do when they find that a rule has lost its touch with reality and should be abandoned or reformulated to meet new conditions and new moral values.

And in those cases where there is no stare decisis to cast its light or shadow, the courts must hammer out new rules that will respect whatever values of the past have survived the tests of reason and experience and anticipate what contemporary values will best meet those tests.

The law is the concern, as it never was before, of the good man and the average man, for he feels at each stage of his life the impact of the legal order more open, more diverse, more far-reaching.

In a very significant sense, in his advice to clients in his creation of legal forms to meet the practical needs of the community, in his work before the courts he is pouring into the law values, however unwittingly he has drawn from extra legal sources.

President Kiewiet of the University of Rochester summed up the lesson that the law fails us when it refuses to be nourished by all the disciplines that comprehend the totality of human experience, he said, and I think it's equally applicable to all colleges and not the law alone: "The life of every society contains an unending contest between the forces of stability and change."

To change too little may lead to stagnation and death; to change too much may lead to disaster and collapse.

Yet the thrust of revolution is upon our generation.

Some of the thrust must be resisted if we are to live according to the lights history has given us.

Yet we must know that even then we shall have to accept and make possible great changes in our society.

The law is utterly caught up in the immense crisis of our generation.

Upon those who practice the law rests a great share of the delicate responsibility of deciding what must be preserved and what must be changed, what we shall protect and what we shall abandon.

In an earlier age, it would have been thought folly that law should serve only its own symmetry rather than ends defined by other disciplines.

Casual reflection furnishes numerous examples of periods in which law was merged, perhaps we would say, too thoroughly merged, with the other disciplines and sources of human value.

Custom, for example, was always the common law's most cherished source.

And what was declared custom but the accumulated wisdom on social problems of society itself?

The function of law was to formalize and preserve this wisdom, but it certainly did not purport to originate it.

St. Thomas, as you all know, in complete agreement with the Greek Tradition both in its Aristotelian and Platonic modes was forever concerned with seeing things whole.

His treatise on positive, human law does not stand alone, but is part of a general analysis of the whole human situation, and draws its validity from its position in the entire scheme of things.

I do not think that the profession of the law is unique in its relation to the subject of our symposium.

Doctor, physicist, mathematician, chemist—each also needs the most rigorous specialized training.

Although no one can longer master the full range of learning, nor even any considerable part of it, the arts and humanities are a source of wisdom proved by the ages to assist the better doing of every human task.

The law learned that it could not perform its function without consulting the wisdom of the other disciplines, nor can the physicist or the scientist or any other man, in my view.

The arts and humanities reach across the arbitrary divisions and infuse values in all callings, that each be better done for the greater good of society, and the fuller realization of the individual's role on this earth to be a complete human being.

So necessarily, my answer to the question whether the arts and humanities should play a subordinate role in secondary education has to be as it is—an emphatic and unqualified *NO!*

Leonard Carmichael:

Our second speaker is Secretary Arthur Sherwood Flemming, head of the Government's great complex human administrative organization, the Department of Health, Education and Welfare. Secretary Flemming is a distinguished educator and former president of Ohio Wesleyan University. He has devoted his life to hard and most effective work for his government and for higher education, much to the advantage of both. In all of this service he has been especially interested in the contribution of the true liberal arts to American living. He has recently taken on a new duty for art in assuming the chairmanship of the new board appointed by President Eisenhower to make a reality of the dream of a true cultural center for the Nation's Capital . . . Secretary Flemming.

Address: Honorable Arthur S. Flemming

Mr. Carmichael, Distinguished Colleagues and Friends:

I am delighted to have the opportunity of participating in this program for two reasons. First of all I have great admiration for the total educational program of this school. In the second place I feel that the focusing of attention on this all-important area of art and secondary education is educational statesmanship at its best. It is the kind of educational statesmanship that we have come to expect from St. Albans.

For over fifty years my father was a trial lawyer and as I used to listen to him talk about his trials from time to time, I heard him refer to the necessity of qualifying the witness. I think that I should say first of all that I am really not a qualified witness in this area. I did not have included in my program in the field of secondary education instruction in art. I was fortunate at Ohio Wesleyan University to be advised to take a course of instruction in art appreciation. I will never regret having received and acted on that advice. The Professor who taught that course is still living, and from time to time when I participate in a discussion with her and others, I refer to the fact that I was enrolled in that course. She always is willing to acknowledge the fact that I was enrolled—I have never heard her comment on my ability as a student.

The views that I am about to express are a composite of views expressed to me by those in our Department who are following art education in this nation, and particularly those who are acquainted with art education at the secondary level. May I say, however, that they are views that coincide completely with my own philosophy of education.

I am told by those who are following this field very carefully that the main issues in secondary art education today fall within the context of the promotion or stimulation of creativity in general.

As I am sure all of us here this afternoon appreciate, there are many leaders of our nation today who feel that a favorable climate for developing an imaginative and creative personality is of optimum importance to our nation. How else are we going to adjust to the complex and rapidly changing world of which we are a part? We recognize immediately that this applies not only to areas such as music, writing and the so-called fine arts, but even more emphatically, as Justice Brennan has so effectively pointed out, to areas of scientific research, the social sciences, and the professions of law, education and business. Creative power is that element which helps to make nations and whole cultures great.

The result of research, I am told, now in progress

indicates that creative conditioning appears to be transferrable between and among nearly all human disciplines. I know of no one who is in a better position to comment on the results of this type of research than the distinguished chairman of our panel. Moreover, there is a growing body of opinion that the different forms of creativity whether they occur in scientific invention, rocketry, music, industrial design, poetry, business management, astronomy, mathematics, housekeeping or painting, are all facets of the same basic phenomenon. Therefore, all of us should be deeply interested in any aspect of education that helps to awaken this creative power.

I feel that it is a matter of real regret that art education, from which can evolve creativity, is often abandoned in the curriculum at the very moment of a young person's decisive change from a relatively uninhibited childhood to adulthood. It seems to me that wherever art education is included at the secondary level, it (1) helps to promote creativity in general, and (2) encourages and develops those with a gift in this area.

Keeping this point of view in mind, I believe that consideration should be given to the following points. I am going to state them as points which may be discussed later. I am not going to attempt to elaborate on them at this time.

First, our concern as a nation with the situation that exists in the fields of science, engineering and mathematics, a concern which I believe to be a valid one, does make it all the more necessary, as both Dr. Carmichael and Justice Brennan have pointed out, for us to make sure that the high school student's educational program is well balanced in the best tradition of the liberal arts. There is no question at all but that art can help to bring about this balance. Second, I believe, and those who are experts in this field bear me out in this statement, that art can make a contribution to the development of all secondary students irrespective of differences in their pre-existing talents or skills in this area.

Third, I believe that difficulties in measuring art achievement in secondary education does not imply that for the individual engaged in these experiences it is not a rigorous discipline. In my judgment it is one of the most rigorous disciplines to which the secondary student can be subjected.

Fourth, I feel that art should not be required to justify its inclusion in the high school curriculum on what might be referred to as social grounds alone, such as its possibility as a diversion or as a preparation for a wholesome use of leisure time.

Finally, it seems to me that our teacher-training institutions need to give more thought to a broader education of those who teach art at the secondary level. It is only as these institutions are willing to

do this that the teaching of art can make the contribution to creativity to which we referred earlier in this discussion.

In brief, we are discussing and thinking about something today which, if it occupied more of the time and thought of the educational community than it does, could play a much larger part than it is playing in the direction of putting our nation in a position where it can make the kind of a creative contribution to the world of which we are a part that all of us want to see it make.

Leonard Carmichael:

Our third speaker is Dr. Salvador de Madariaga who began his professional career as a mining engineer but is now known through the learned world for his distinction as a literary critic, philosopher, and writer on esthetics. He is a Fellow of Exeter College, Oxford. It has been said of him that he is a peculiar lover of paradoxes. It is certainly appropriate for him to discuss art and secondary education because surely this is an intellectual area that is as full of paradoxes as man-made moons are of electronic equipment. I now present as our last speaker. Dr. de Madariaga:

Address: Honorable Salvador de Madariaga

I

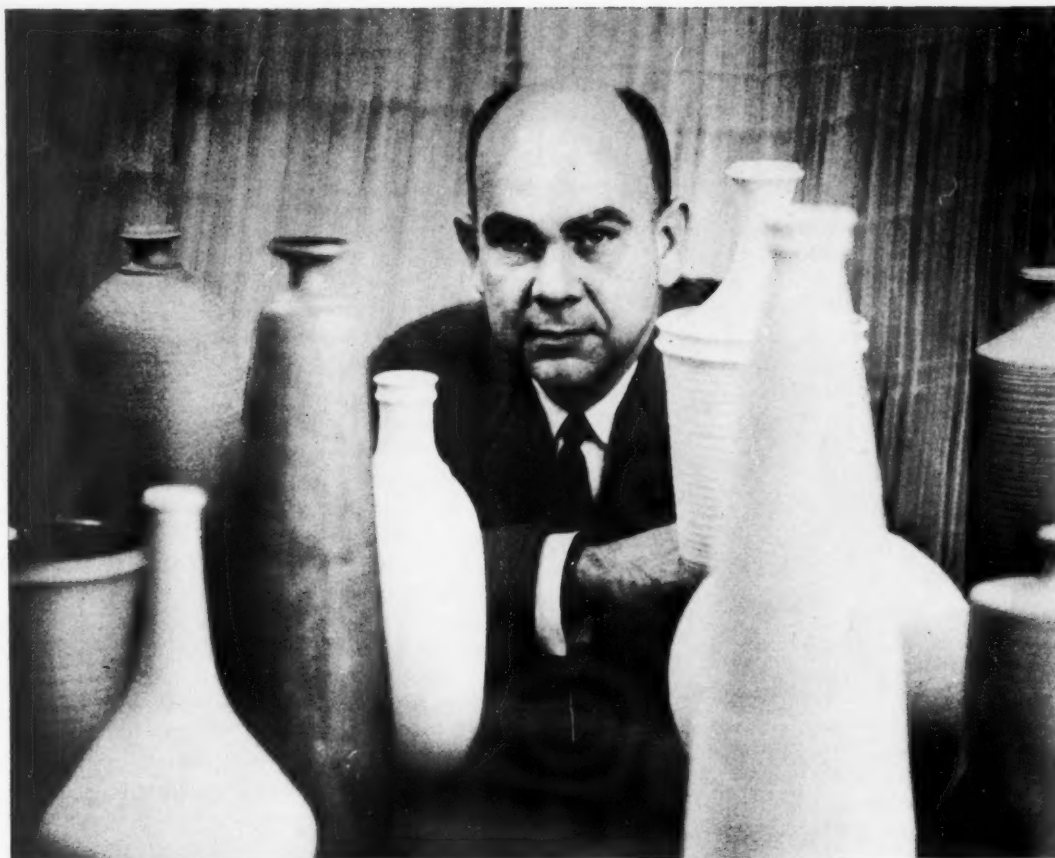
I believe it was Leonardo da Vinci who sorted men out into three categories: those who see; those who see when they are shown; those who do not see. We need not take this classification in too rigid a fashion, for it may well be that a man who "sees" in a certain order of things—say, mathematics—will be among those who do not see in another order, such as for instance, music or poetry. I seem to remember that Victor Hugo, though he wrote beautifully musical poems, was a musical idiot.

Still, barring oddities and bearing in mind the many lines and shadings of nature, it seems only fair to acknowledge that, in a general way, Leonardo was right. From the point of view of the intellect, human beings may be divided into roughly three categories according to whether they find things unaided, or find things when aided, or do not find things at all. Roughly, again, one might consider secondary education as the system of teaching adequate for the second category of Leonardo, leaving the primary schools for the third and the higher forms of education for the first. This is only a rough sketch, as we shall see presently.

It is obvious that, in following Leonardo, we are dealing with natural classes, and by no means with such artificial layers of men as are apt to be stratified in the course of time by birth, history and social

Continued on page 18

William Watson . . . Artist-Teacher



William Watson, Associate Professor of Ceramics, Arts Education Department, Florida State University, Tallahassee, Fla.

Born: March 14, 1914, Wilson, N. Carolina.

Education: A.B. in English (Phi Beta Kappa) Uni. of North Carolina. M.F.A. in Ceramic Art, Ohio State University. Studied under A. E. Baggs, Edgar Littlefield, Carlton Atherton.

Additional Study: Cranbrook Academy of Art under Maija Grottell. Alfred University under Charles Harder. Pond Farm under Marguerite Wildenhain.

Previous Employment: Instructor in ceramics, University of Georgia.

Present Employment: As shown above since 1949.

Military Service: As Sergeant and Captain in U.S. Air Force during World War II.

National Exhibitions: Second National Exhibition of American Art, N.Y.C., 1938. Syracuse National,

1940, 1942 (Honorable Mention), 1946, 1954, (regional judge), 1956, Syracuse International, 1958. Arts & Crafts, Wichita Art Museum, 1948. Miami Ceramic League, 1954, 1956. Contemporary European & American Decorative Arts, Toledo, 1940.

Regional Exhibitions: 32nd Annual, Columbus Art League, Columbus, Ohio, 1942. One-man Show, State Art Gallery, Raleigh, N.C., 1948. Arts & Crafts, Texas Fair, 1952. One-man Show, The Little Gallery, Tallahassee, 1955. Cranbrook Alumni, 1954.

Work in the Collections of: International Business Machines Corp., Cranbrook Museum, George G. Booth Collection.

Research Grant for development of ceramic materials native to the area of north Florida from The Research Council of The Florida State University, for the year 1958-59.



All work illustrated are Cone & Stoneware Bodies with Albany Slip, Feldspathic Matte, or Bristol Type Glazes. Both bodies and glazes were developed during a research grant from Florida State University, 1958-59.

CLAY AND THE POTTER

WILLIAM WATSON

Potter's clay had its beginning as the foundation stones of our world. From alternating geologic eons of ceaseless erosion, pressure, and heat, it emerged as a material, miraculous even to the informed professional potter. Long before man discovered a written language, he began to record his accomplishment in his imperishable clay products. In an unbroken sequence of nine thousand years, potters have satisfied the needs of humanity, both for useful containers and for objects of quiet, simple beauty.

The potter seeks the sort of interaction with his plastic material that a skillful teacher has with his pupils—a relationship which channels dormant potentiality into constructive results. It is a collaboration of man and material.

The essence of clay is diversity. It lies formless in the earth—without apparent structure, yet man has learned to order it for his use. It is workable as a structural and expressive medium within a tremendous range. Within the nature of the material is this paradox: Its yielding quality of plasticity makes it difficult to organize; for, being veriform, clay does not impose restrictions in methods of working, nor can it delimit formal aspects peculiar to its nature. Clay is a unique material in that it can receive its final shape without the use of tools other than the human hand—the first, best tool.

The limitations and resistance inherent in most materials restrict the choice of shaping method and resultant form to a prescribed set of possibilities. But the clay-worker must assume the responsibility for wise, decisive choice within a vast range of possibilities. It is at this very point that clay begins to make its impression on the worker. It demands of him self-discipline. It accepts submissively any impression the worker cares to place upon it, with the result that the clay mirrors with sensitive accuracy the state of mind or emotion of the worker. The success or failure, then, of any expression in clay lies with the worker, and is based upon the order which he brings to it from his sympathy and understanding of it as his medium.

Digging his clay, the potter is a geologist-miner; compounding clays and glazes, he is a chemist; shaping his wares, he is a sculptor-designer; decorating and glazing pottery, he is a painter; building and firing kilns, he is an engineer. These facets of his trade must be brought into a balanced harmony before the potter can hope to produce wares of lasting merit.

A sensitive and informed potter feels the influence of long tradition; but he is constantly seeking to bring from the basic framework of functional wares a never-ending series of new and beautiful forms.

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PHOTOS: Evonne Streetman, Tallahassee, Fla.



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CAN WE COMMUNICATE?

Moscow's moon shots have caused repercussions considerably beyond Cape Canaveral. From the confused Admiral Rickover, whose every minute of education was obtained in public schools, to the conscientious counselor who wants in the worst way to help youngsters get the most out of their schooling, there is a tendency to set aside the non-academic areas of learning in favor of the more exact arts.

Universities are clamoring for science majors with more mathematics and the State Department is slowly awakening to the obvious situation that many of our hoped for allies would rather speak their own language than English. The result? Many of the better minds among our students simply do not have enough periods in the school day to get acquainted with art.

It would seem, therefore, incumbent upon art educators to find a way of at least apprising our high school students of the significance of art in contemporary life, and if possible, some of the cultural background which has produced it.

To that end, the Art Section of the Los Angeles City Schools is this year developing an experimental auditorium presentation about art. Just what form this will take has not been definitely decided. Financial considerations preclude a motion picture and there is some question as to whether another "movie" about art would be significant. Slides and sound may be used with the possibility of double projection so that visual comparisons may be made. This might be augmented with short movie clips.

Much more important than the means of presentation, however, are the problems of what *should* be said, what *can* be said in forty minutes, and *how* it can be said so that adolescents will identify themselves with the communication. This last is the real challenge and the hook upon which the whole experiment hangs or falls.

However, since all of this is impossible to accomplish without a considerable amount of thought and creative effort, a volunteer committee of about a dozen art teachers, under the leadership of Mr. Joe Uribe, Consultant in the Art Section, has been formed. It includes people interested in photography, sound, writing, and experimental communication. To date the main activity of the committee has been to project ideas to each other for no-holds-barred criticism.

Some of the points under consideration include the fact of art in American economy. Packaging and its visual impact has become a matter of prime importance. Selling is not done with mimeographed handouts, and in our economy sales are the deciding factor. Also, pertinent to that concept is the place of

product design. The product not only must function efficiently, it must also have a "look" which attracts customers.

Another pertinent point is that television is using more and more photographs and drawings instead of, or in conjunction with verbalization. People are learning to buy by eye.

Furthermore, business organizations are finding that it is absolutely necessary for them to be housed in buildings designed to be commensurate with the times. It is one of the surest ways to convince stockholders and customers alike that their operational philosophy is contemporary.

But art is much more than a communications medium for commerce. This must be said too, including the fact that in some of its facets art has always been communication for mankind from the Dordogne caves through Michaelangelo, Rembrandt, and Van Gogh.

There is also the problem of communicating the span of art. Where does it start and where does it stop. Why isn't "doodling" considered art, while free association painting is? Are craftsmen artists and if so why isn't a good whittler in the same category? Are well designed automobiles art, and if this is the case why don't we include well designed plumbing fixtures in our gallery exhibits?

Then, of course, there is the thorny problem of "taste." Is consumer education worth spending study time to acquire or should this be the province of the designer?

These are only a few of the considerations before the committee and when they have decided what to say in the allotted forty minutes they will also have to decide how to say it effectively.

One decision has been made. The presentation is *not* to be geared to "selling" the art program of the school. If it succeeds in interesting its viewers so that they find time to take art courses, well and good, but it must do a great deal more than that. It must educate non-art students to the idea that art does have a place in their society, and although they may not participate actively in it, it nevertheless has a bearing on a great many things which are pertinent to their particular interests.

It is a large order but we will never know whether we can deliver the goods until we try. It will be an interesting test of the effectiveness of visual communication in the hands of art educators.

*Aylsworth Kleihauer is Supervisor
Art Section, Los Angeles City Schools*

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ART FESTIVAL

at

Worcester, Mass.

Communicating the nature of the school art program to the public is one of the duties of each teacher, supervisor and director of art education. The art fair or festival is one means of communication and in Worcester, Massachusetts last spring the technique was extremely effective.

Using the town common, the festival was the first outdoor art event to be held in the town. Under two large circus tents the work of over 1000 Worcester public school students was on exhibition. For the two afternoons of the festival over 250 pupils from primary, junior and senior high schools could be seen demonstrating the many materials and techniques used in the school art program. Teachers circulated throughout the demonstration area to answer questions and help interpret the program to the public. Most questions were answered by the students, however, and they became the best salesmen for the school art program.





The Worcester festival was a cooperative affair. While the teachers did the work of organizing the exhibition, scheduling the demonstrations and coordinating the efforts of many parent and community groups who helped on the project, the Mercantile Bureau of the Chamber of Commerce paid the bill. The latter group allocated \$750.00 for the festival and were delighted with their investment. They have offered to support the venture again this year.

The total program was under the direction of Ora J. Gatti Director of Art, Worcester Public Schools. The following resolution was adopted by the Worcester City Council and it attests to the success of the venture:

CITY OF WORCESTER

WHEREAS: the Art Festival held on the Worcester Common Friday, Saturday and Sunday May 22, 23, 24, 1959, did much to focus the attention of the public on the wonderful creative work of the more than 30,000 children in the Worcester Public School; and

WHEREAS: such a showing not only gives the public a view of this work, but it also enriches the cultural life of the community; and

WHEREAS: our Common is ideally suited for not only a public display of the art work but for the many other cultural activities within our community; now therefore, be it

RESOLVED: that the City Council of Worcester, in meeting assembled this 25th day of May, go on public record as applauding the use of the Common for such an event, and further urging its use for similar cultural affairs; and be it further

RESOLVED: that the Worcester City Council make public recognition of the outstanding work of Miss Ora Gatti, Director of Art of the Worcester Public School System, for her untiring efforts along with others in the Worcester School Department in making this Festival possible; be it still further

RESOLVED: that the members of the Mercantile Bureau of the Worcester Chamber of Commerce be applauded for providing the funds that made possible the tents, the pennants and many other pieces of equipment that contributed to the success of the Art Festival.

In City Council May 25, 1959
Resolution adopted.

A Copy. Attest:

ROBERT J. O'KEEFE, Clerk
City Clerk

Periodicals In Review

Travel anyone! The March issue of *American Artist*, the second annual international travel issue, will help you decide where to go. It includes a list of museums and galleries in all states and a list of coming events for travelers in this country and abroad. Other sources of such information are listed in brief bibliographies. Other articles dwell on the travel theme and feature sketches and watercolors done abroad, an account of a pilgrimage in search of examples of graphic art and "Notes on a Journey" by Frederic Taubes. Taube's method of travelling through Europe seems to be to save his eyes by closing them to everything but a few predetermined pieces of art.

An artist with his eyes open is featured in the February *Arts* magazine which is a special David Smith issue. His work, is extensively covered in text, photographs of his works, from 1933 to the present and photographs of his shop with notes by Smith himself, some written on the photographs. It is interesting to note how contrived most of welded metal sculpture seems beside the directness and power of Smith's handling of the medium. The article does justice to this most important American artist.

Balcomb Greene is one of America's most verbally articulate artists. His article, "The Doctrine of Pure Aesthetic" which appears in the Winter 1959-60 issue of the *College Art Journal* is a strong indictment of what he terms the reduction of art to "taste". He speaks very convincingly of the necessity for a return to the figure in art but a return with conviction not as another fashionable gimmick to promote sales. And of course Greene in his own work has returned to the figure. This is apropos of nothing, but I seem to recall another article by Greene a number of years ago in which he argued as convincingly that the human form would not again be a source of the work of serious painters.

In his article Greene mentions James Johnson Sweeney's "estimate of art as a form of play". In the March issue of *The Journal of Aesthetics and Art Criticism*, Sweeney has an article "New Directions in Painting" in which he describes art not as play but as language. He argues that "... in the language of painting, as in our spoken language, the surface

features—its words, its images are constantly changing" but beneath this surface is "the underlying syntax of pictorial expression . . . which again (as in the case of our spoken language) is its stable element which changes negligibly or only slowly. Artists must, according to Sweeney, continually discard worn-out images, the clichés of pictorial expression, and replace them with new images. Each new image becomes "a New Noun" in the language of pictorial expression. I agree heartily with his analysis of art as a language but feel that "languages" would be a better work for I feel that not only new nouns but whole new syntactical structures or languages have been created in art as they have been in mathematics and as different verbal languages may have entirely different root structures.

The aforementioned issue of the *College Art Journal* also has a good article on "Printmaking Today" by Lee Chesney. The article is a survey of the situation of the printmaker in the field of art today. In it Chesney points out that while there are many artists doing major work in this area their outlets for exhibiting work are very limited—only one New York gallery seriously exhibiting prints by Americans. He does, however, overlook the importance of travelling collections of prints which are being shown constantly in museums and schools across the country. The article has six illustrations of contemporary prints.

Two magazines featuring the practical applications of art should be noted. *Art and Activities* March issue is a special ceramics issue. While no notable innovations are included, the articles serve as good reminders of general projects in ceramics which may be carried on in the school program. *Design* magazine in its January-February issue features an article by Leonard Brooks titled "Fine Art With Auto Paint". Brooks discusses the use of Duco lacquer as a fine arts medium and reproduces works done in the medium. While the medium has many possibilities it should be remembered that the lacquers are highly inflammable and give off noxious fumes. It would not be advisable to use this medium in a classroom situation.

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conditions. True there is, up to a point, an influence both ways between the two ideas, that of natural classes, we owe to Leonardo, and that of social classes, we owe to our past; so that a man, born a rustic may have his dice loaded so as to make it more difficult for him than for his urban fellow-citizens to develop his "seeing" powers, whatever they may be as granted originally by nature. But again, taking things in the aggregate, it does seem that in general, natural powers will tell even through and against social barriers; and the three classes of Leonardo will reveal themselves to be fairly independent from social stratifications.

Rather would they be found to depend on the particular zone of the human being which nature has favoured with her gifts in the new born child. Body, mind, spirit; instincts, intellect, intuition; or any other description one might imagine for the three stories that seem to compose the edifice of man—such would appear to be the permanent features in the human being that may have inspired Leonardo's dictum. And if we have kept together thus far we may well have landed together in this conclusion: that secondary education has to deal mainly with the cultivation of the middle stretches of man's structure.

I take it that this is precisely the zone of man in which he is the most individualized. I have more than once been drawn to compare the structure of man to that of a tree. Below the surface of the soil, the tree divides and subdivides its stem into roots and subroots that branch away to penetrate into the recesses of the earth where they feed in the dark of the substances of the soil. Above the trunk, the tree again divides and subdivides in order to expose to the sunlight the maximum of living surface of its foliage; for in this foliage the chlorophyll achieves that miracle: the transformation of the energy of the sun which it receives in the form of light, into chemical energy, which it transmits to the sap. And between these two multitudes, of the roots and of the branches, the trunk rises, single and alone, strongly individualized, and in a sense, assuming for itself the representation and impersonation of the whole tree.

Could we find here a suggestion of a likeness to Leonardo's idea? Is it possible to argue that there is a certain correspondence between the instincts of man and the roots of the tree; between the intuitive powers of genius and the foliage of the tree; between the individualized faculties of man and the trunk of the tree? Intuition does seem to come to us from levels both extra and ultra-individual, which we somehow feel "higher" than us, or at any rate, higher than our individual intellect; our instincts do seem to dwell under the surface of our "soil" in the blood plasma

of our ancestors which we reach by the prolonged division and subdivision of the lines our parents and grandparents; and in our trunk, our chest, our strongly individualized self, do we not feel the definite power and shape of our mind, our will, our sensibility, with a peculiarity all their own and that feeling of being unique in which is rooted the sense of all individual life?

Then, what Leonardo was hinting at, could it not be that there are some human trees which are richer in foliage, others in trunk, others in roots; so that the first kind of human tree would be more alive to the sunlight of intuition; the second kind, still accessible to it; the third, too busy in the subsoil of the spirit to see the sunlight at all?

And in that case, could we guess another parallel in that education would have to take this fundamental fact into account, so that the emphasis should be on the education of the body and the instincts, in the primary school; on the cultivation of the intellect, the will and the sensibility, in secondary school; and on the blossoming of the intuitional powers, in the universities and other higher institutions? The symmetry of it all is most attractive. It may, however, be deceptive. For in fact, Leonardo's first class is but small in numbers, and intuitive seers seldom need the help of educators; while on the other hand, there is an intuitional element at all the levels which might benefit by stimulation. On the whole, however, it seems as if the educational system would do well to bear in mind Leonardo's observation and roughly organize itself in three tiers to satisfy his three classes, while bearing in mind nature's subtleties and the likelihood that the university may have to be content to complete the work of the secondary school in the field of the individualized faculties: mind, will, sensibility.

II

If we now examine the other term of our inquiry, what concerns arts and art, we find that this word is one of the many that are taken for granted without much scrutiny of their credentials. The use of the words arts and art, however, suggests two sets of meanings. One would be connected with artizan, with *mastery*, and the other with artist, with *beauty*. The first would derive from a meaning of art equivalent to *power over some kind of material*, be this material sounds to compose a symphony, words to write a poem, flour to bake a cake or poison to commit a crime. The second would hail from a meaning of art equivalent to one of the main activities of the human spirit, the one associated with sensibility as science is associated with the mind, and action with the will.

It would thus appear that the function of art and the arts in secondary education is twofold, since it must attend both to mastery and to beauty.

The idea of art as mastery, and in particular the idea of devoting some effort in secondary education to the development of mastery may at first sight appear too abstract. Mastery . . . in what? might be asked. The reproach would not be altogether unfounded from a strictly theoretical angle. In practice, however, there is in all mastery, no matter how applied and on what material, something, an exacting sense of what is required of the artificer for him to be recognized as a master, a feeling for high standards of achievement for the work to be accepted as a masterpiece; and his sense and his feeling are so to say general and independent of the particular form of mastery considered. It is a kind of professional conscience as exacting as the moral conscience of the strictest puritans in the field of general behaviour. For later reference, may I underline here that the root of this professional conscience differs fundamentally from the root of the moral conscience in the field of general behaviour. It is more individual, less socially conditioned, indeed, often directed definitely against the generally accepted standards, but strictly and severely disciplined by an ideal of perfection born and bred in the individual artist.

But this was by the way. I was pointing out that there is in mastery a discipline which is general in itself as an experience in inner education; so that if a school would encourage the attainment of mastery in any one particular field, the gain would in all probability be transferable to other fields, the habit of inner discipline and of respect for high standards, even though (or perhaps because) individually imposed, would remain as a permanent acquisition.

It seems therefore that the teaching of mastery in some field or other should be one of the duties of secondary schools. But in what fields? I should be inclined to suggest two, one general and another special. The general and compulsory field in which mastery should be sought and if possible achieved by secondary schools is that of the handling of the language of the country. It is not for me to express an opinion on the degree of success the schools of the United States are achieving in turning out masters of spoken and written English. I am not competent to do so, and if I were, I should not dream of intruding even on tiptoe where holier angels than I hesitate to tread. My task is, fortunately, limited to the "should-be" and need not venture into the "is"; and so I re-state my conclusion to the effect that the art of writing and speaking English with accuracy and elegance should be the first and foremost that should be taught in American secondary schools.

Then, surely there is in every student some tendency more particularly singled out by nature than any other—it may be drawing, or music, or chemistry—which it is the task of his school to reveal.

There also, the secondary school ought to consider as part of its function to seek to develop mastery. There is a good deal of artisanship in all the arts, and perhaps as much in almost every science. Chemistry, for instance, is a form of cookery; and even in the most abstract of sciences, such as pure mathematics, there is an artistry in the way calculations are arranged and presented on a page which contributes not a little to the order of research and to the easier understanding of the calculations by the reader. There is here a considerable field for all secondary schools to work on. Slovenliness, indifference, that it-is-good-enough attitude so often found in mediocre or ill-guided students and even at times in teachers competent but not alive to this important issue, must be sternly combatted; and in its stead, a careful attention paid to everything that will contribute to creating that sense of mastery which a work properly and elegantly achieved manages to convey.

And, after all, are we not rediscovering the obvious? Is not the finished product of our educational systems described as a "Master of Arts." This title is but the confirmation that the chief function of our schools should be to lead students to the acquisition of a mastery over some kind of art.

III

Finally, we have to consider the service and cultivation of beauty, or in other words, what pertains more specially to the fine arts. If we were to conceive our schools mainly as factories where human parts are manufactured for a huge social or national machine, the place of the fine arts in education, secondary or otherwise, would be hard to define. It is no use denying that our modern, mechanized societies are developing a trend in that dreadful direction. According to this idea of a community, every man would be a well turned out specialist of a particular activity, fitting perfectly with other specialists in that wheels-within-wheels perfection which finds its social expression in the Rotary Clubs and their symbol, the cogwheel. Let my Rotary friends see no criticism of their Clubs in what I am saying, I am fully aware of the good work of their organization. I am only observing how accurately they have symbolized one aspect of our modern societies, that which would make them evolve towards smoothly working machines of well oiled cogwheels with no other claims than those of fidelity each to its axis and a good gear.

Our concern with the arts in education springs from a conception of a community which differs fundamentally from that. We consider that the social apparatus is there to guarantee the full development of men as men, and that, therefore, if we were to accept a social system which, to achieve its own perfection would have to maim its citizens, reducing

them to the status of pieces of machinery, we would be mistaking the means for the end and the instrument for the music. Now, the fact is that in advanced countries such as these United States the kind of cogwheel man is already far too much in evidence, and not even in such fields as business and industry, where one might be resigned to find him; but even in colleges and universities, where one is apt to meet with the economist that turns a deaf ear to any conversation on music or painting or liberty.

It is long ago since I coined for my own use the answer to this question in a short epigrammatic form: **HE WHO IS NOTHING BUT, IS NOT EVEN.** He who is nothing but an economist is not even an economist. He who is nothing but a painter is not even a painter. Mastery requires the integration of the whole man into the work to be mastered. Some men follow along the paths of the mind; others follow the paths of the will; others the path of sensibility. They are scientists, men of action, artists. But experience on the three paths is necessary for mastery in any of them; let alone the fact that experience on the three paths is indispensable for a man to be a man at all.

Mind. Will. Sensibility. The three individualized functions which we saw as the "trunk" of the human tree; the three functions which defined the second class of Leonardo. If we are then to see our secondary schools as the centres for the development of this class of our men and women, it follows that we must organize them so as to stimulate their will, their mind and their sensibility. And the education of their sensibility is the function of the fine arts.

Nothing but a narrow and self-defeating utilitarianism can justify the exclusion of the arts, that is, the education of sensibility, from the curriculum of our secondary school while admitting the sciences and the games which represent the education of the mind and the will. There are a number of subjects—all those we can classify as information, such as the natural and human histories—which are received in utter passivity by the student. They are of course indispensable, for the newcomer to the world must be informed on the world in which he is going to live. But from the educational as opposed to the informational point of view, history of the past and history of nature, are far less productive than the fine arts, precisely because they are administered to passive recipients, while the arts require an active participation of the student. It would be, of course, absurd, to sacrifice history to the fine arts, but it is also absurd to sacrifice the fine arts to history.

I am not particularly struck by another argument, very popular nowadays, in favour of the fine arts; that in cultivating some fine art the youth expresses his own self. It is not expression we should seek, but

mastery, achievement, a professional conscience and that feeling of dissatisfaction at the distance between what we dream and what we realize which all masters know well. And along with it, that ineffable joy of having command with an instant of life, marrying the outer and the inner world in an unforgettable moment for ourselves, even if not particularly significant for the others. An experience in sensibility.

The arts in secondary education should therefore be conceived as courses to develop that "long patience" in which Buffon saw the very definition of genius; a continuous experience in and constant familiarity with nature and its materials and its stubbornness and its resistance to allow itself to be raised by the spirit to a higher form half-way between the two; a slow realization of the true inner shape of the world around us; and along with it, a refinement of our own sensibility in order to enable it to develop a taste, which is for sensibility what judgment is for the mind; so that we acquire an attraction for what should be liked and a repugnance for what should be disliked in life no less than in art.

For we are evolving into an era where not merely our values but our standards for measuring them may undergo a subtle change. The three revolutions of the spirit of man led by the three great Jewish prophets who missed the Bus of the Old Testament, Marx, Freud and Einstein, have shaken the very foundations of our moral-social beliefs. We are living in a world which is still moral, not because we make it so but because we inherited it so from our forefathers. The future of our societies may well have to be entrusted less to an ethical attitude based on our conscience and our intellect than to an esthetical attitude founded on our taste and our sensibility. There are already many persons among us, indeed whole peoples, such as the Spanish, who, whether they know it or not, rule their actions rather by taste than by morals. One disdains to steal, to lie, to profit by another man's ill-luck. One does not explicitly condemn those ways of acting, one feels above them. That is all. The time may well have come, therefore, to try to raise our sensibility safely above the levels where it might be debased and corrupted. This thought adds yet another argument to the many that have been invoked in favour of the teaching of the arts in our secondary schools.

Leonard Carmichael:

We have certainly had three stirring statements on the great topic of our symposium. My favorite poet, Alexander Pope, wrote: "Tis with our judgments as our watches. None go just alike. Yet each believes his own." Today, on this complex topic, it seems to me that we have three especially good watches. Their cases were a little different, but it seems to me that the time that they have told us seems surprisingly the same.

In his wise book *Esthetics and History*, Bernard Berenson sums up one aspect of the topic we have been talking about today in a few words. He says, "There is in fact a relative absolute in art, which is determined by our psycho-physiological condition and our mental preparation." Let us not forget these absolutes and also the need for a mental preparation for the arts as offered at St. Albans.

As our speakers have so well pointed out, everyone in our society cannot expect to be a creative, producing artist. But as any great society comes of age, it is surely important that as many of the members of the society as possible be educated so that they are sensitive to the basic role of the arts in life. This means that they must acquire for themselves real scales of values which as individuals they may use in this day-in-and-day-out judgment all of the arts.

The points of view that have been emphasized by our speakers today seem to demand a reiteration of the fact that a healthy social order is dependent upon the implanting by education in as many individuals as possible of valid attitudes and scales of judgment for both the moral and also for the esthetic side of life. Such self-held individual standards assist cumulatively in making a public that is sympathetic and appreciative of the arts. When an education of this sort can be generally provided, we will have many members of each generation to whom creative artists may communicate in a way that is satisfying to them and hence a stimulus to more creation. Education and art working together can thus help our age to prove that social evolution and social improvement are realities and not outmoded Victorian dreams.

IMAGINATION . . . from page 5

was brisk. One pipe cleaner could be traded for two buttons. Fur was in high demand to be used as eyebrows, hair, and beards. Lace was used to make aprons for a Martian housewife who had a pointed head, one eye, and yellow cellophane hair.

As always, a few students finished first. They fell into two groups—the ones that always finished first with an A-1 piece of work and the students that just could not think of anything else to do to their pieces. The first group were guided into the next step of the project of designing appropriate backgrounds for outer space "things" while the second group continued working on their papier-mache. Soon these students were bringing in things to add to their pieces. One student—one who had said she could not think of anything more to do—showed up with a bow tie, buttons, pipe cleaners, pipe, and false fingernails and started to work on her Martian again.

As we had an abundance of wall space and large showcases, we painted large murals. These murals

Continued on page 25



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New Books

Techniques of Drawing and Painting Wildlife, by Fredric Sweney. 144 pp. Illustrated. Reinhold Publishing Corporation, New York. 1959.

Fredric Sweney is an advertising artist of national reputation whose wildlife illustrations have found outlets through both calendar art and illustrations for the various national sports magazines. At present he is teaching at the Ringling School of Art in Sarasota, Florida.

This volume is intended as a guide for the advanced amateur artist interested in nature and wildlife drawing (with an eye to the commercial market and for the professional who wishes further information on the structure and movement of birds, fish, and mammals. The book is a cut above the usual how-to-do-it and contains some rather interesting drawings of animals in motion as well as step-by-step illustrated instructions as to how Mr. Sweney develops his wildlife paintings.

Everyman's Concise Encyclopedia of Architecture.

By Martin S. Briggs. 372 pp. 32 Photographs. E. Pl Dulton and Co., 330 Park Ave. South, New York 10, N. Y. 1959. Price \$5.00.

This volume contains, in alphabetical arrangement, definitions of architectural terms, articles on both traditional and modern architecture, approximately four hundred short biographies of important architects (surprisingly up-to-date it contains, for example, F. L. Wright's death date and information on the Guggenheim), information on town-planning as well as statements concerning the various elements of architecture. Numerous line drawings by the author do much to supplement the text. A fine reference guide.

An Introduction to Water Color, by Jack Merriott,

R.I., S.M.A. The Artist's Handbooks No. 8. Paperback, 48 pp. The Artist Publishing Co. Ltd. London, New York, 1957.

What is it that causes a particular medium to suit a people? Why do the English find water color such a satisfying medium? Is it that their oft times damp fields and rainy skies are somehow best expressed through a watery medium? Certainly they have produced many superb technicians—J. Russell Flint's name comes to mind. In this volume, Mr. Merriott tells how the typical English water color landscape is

executed. He discusses various methods of painting the controlled wash, line and wash, the direct method. He also suggests materials and touches upon light and shade as well as aerial projection. Two color plates and several monochromes supplement the text.

Hints and Tips, by Louise Japling, R.B.A. The Artist's Handbooks No. 2. Paperback, 64 pp. The Artist Publishing Co. Ltd. London, New York, 1958

A conservative, humble, very British publication. Suggestions on oil painting, water color, pastels sketching from nature, anatomy, and perspective. A cheerful, chatty anachronism.

Impressionist Painting in Oils, by Hayward Veal. The Artist's Handbooks No. 3. Paperback, 56 pp. The Artist Publishing Co. Ltd. London, New York, 1958

This is by far the most interesting volume of the trio of Artist's Handbooks series reviewed this month. It has spirit and a certain ("Away with restrictions!") gusto. If there is no "royal road to geometry" there is, according to Mr. Veal, a royal road to painting. Its name? Impressionism. In this slender volume Mr. Veal states a partial theory of Impressionism. While the crucial Impressionist techniques of "divisionism" and the substitution of violent hue contrast in the painting for strong value contrast in nature are not discussed, many of the other practices of the followers of Monet are presented to underscore the strengths and weaknesses of the movement. The following quotation gives something of the flavor of the book:

... a highly developed ability to draw can seriously retard your painting progress ... perspective, anatomy and composition are all unnecessary nonsense if you want to be a true artist-painter. ... maybe the great masters did study these aids to painting, but I am not concerned with what they were taught when they were boys, but the way they were thinking and working at painting when they were fully matured and at the very peak of their powers. The basis of this course is not to teach you the "essentials" that were taught to the old masters ... when they were setting out to learn painting, but an attempt to start you off painting *from where they left off*. And that *can* be done.

Fix brushes! Advance! Death to Davidian classicism!

NEWS

INSEA's Third General Assembly In the Philippines

Plans are rapidly taking form for the Third General Assembly of the International Society for Education through Art (INSEA). The site of the meetings is Manila in the Philippine Islands and the dates, August 25 to 31, 1960.

"In holding its Third General Assembly in Manila, INSEA continues the tradition of courageous leadership which it has established in its short life," Dr. Edwin Ziegfeld, the president of the Society, asserted. "Not only is it important to strengthen contacts with art educators in the Far East, but it is to the benefit of all if there can be an exchange of views and practices. These, among other things, the meetings can accomplish."

The theme of the Assembly, namely, *Man and Art, East and West: Education Through Art in School and Society*, is in keeping with its location. The first and second general assemblies were held in Paris and The Hague, respectively. In moving to the Far East, there will be increased participation from art educators in that part of the world and a chance to learn of the many remarkable things which are being done there. Major addresses, seminars, exhibitions, and film showings are being planned, as well as opportunity to visit in and about Manila.

This Assembly will clearly be a significant international event in art education.

In commenting on the program, Dr. Dudley Gaitskell, First Vice-President of INSEA and program chairman of the Assembly, stated, "The program will explore new values and methods of art education in the East and West and will seek out new emphases." Groups of Filipino art educators, under the direction of Mr. Pablo Victoria of the Philippines Normal College, are making contacts with art education groups in the Far East and are also working on many aspects of the program.

Manila has excellent facilities for holding international meetings. Air-conditioned auditoria and rooms are available. There are also excellent and various-priced hotels.

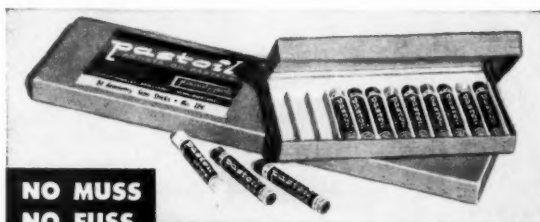
It is requested that any American art educators interested in attending the Assembly communicate with Dr. Edwin Ziegfeld, Head, Department of Fine and Industrial Arts, Teachers College, Columbia University, New York 27, N. Y. The possibilities of special low-priced transportation are being investigated. It is hoped that art education from the United States will be well represented at this significant event.

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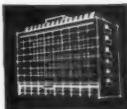
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1960 Syracuse Symposium

The Fourth Annual Symposium Conference on Creative Arts Education, sponsored by the University Division of the Summer Sessions and endorsed by the All University School of Education and the School of Art, will be held in Maxwell Auditorium, Syracuse University from July 26-29, 1960. The principal speakers invited are deeply concerned with the significance of individual creativity and psychological health. The speakers and their topics are: Dr. G. Arnold Cronk, M.D., Associate Professor of Health and Preventive Medicine at Syracuse University "Biological Disadaptation in Education"; Dr. Louis A. Fliegler, Associate Professor of Special Education, Syracuse University "Stages of Creativity"; Dr. Viktor Lowenfeld, Head of the Department of Art Education at Pennsylvania State University "Basic Aspects of Creative Teaching"; Dr. Pitirim A. Sorokin, American Sociologist, Director of the Harvard University Research Center in Creative Altruism "The General Theory of Creativity"; Dr. Ordway Tead, Vice President of Harper and Brothers, "The Outlets for Creativity".

The symposia are open to students, faculty and to the general public without conference fee. The Symposium Conference, however, may be taken for one semester credit under course number, Education 390 (1), "Problems in Educational Research", Andrews. Students are expected to attend the four day conference and seminars, and are required to submit a paper by August 26, 1960, on the subject "Creativity and Psychological Health" relative to their own area of major interest. The course may be repeated for credit.

The Third and Fourth Symposium conference on Creative Arts Education proceedings, Creativity and Psychological Health, will be printed in book form and made available at the 1960 conference. Included in the publication will be the addresses of Dr. G. Arnold Cronk, Associate Professor of Health and Preventive Medicine, Syracuse University; Dr. Clark Moustakas, Professor of Psychology, Merrill Palmer School; Dr. Ralph Ojemann, Professor of Psychology, State University of Iowa; Dr. Pitirim Sorokin, Director of the Harvard University Research Center in Creative Altruism; Dr. Ordway Tead, Vice President, Harper & Brothers; and Dr. Charles Virtue, Professor of Philosophy, University of Maine.

The Department of Art Education will also sponsor three post session three-week courses of interest to the teacher; a workshop in Art Education, and an undergraduate and graduate course designed to supplement the teachers training in stagecraft, costume, advertising and interior design. Participants will be given the opportunity to solve design problems relative to their own teaching situation.

Information and advance copies of the conference program may be obtained by writing to Director,

Annual Symposium Conference on Creative Arts Education, 32 Smith Hall, Syracuse University, Syracuse 10, New York.

New Book on Teacher Education

The growing importance and complexity of public education, the demand for teachers of high quality, and the growing body of specialized knowledge in education mean that departments and schools of education will continue to grow in importance, as have schools in law, medicine, business, and other fields.

As these schools increase in importance, they must provide students with a curriculum which will make each one into the kind of teacher our changing society is going to need: "a liberally educated person, with a firm if general sense of the major modes of knowledge, with an ability to communicate in his own and another language, and with education in depth in a special field . . ."

How to provide such a curriculum is the subject of a new book, **The Education of Teachers: Curriculum Programs**, published by the National Commission on Teacher Education and Professional Standards, National Education Association.

In June 1959, representatives of nine major educational associations, in cooperation with some 60 single-field associations, met at the University of Kansas in Lawrence, for a national conference on the changes necessary in teacher education curriculums to provide outstanding teachers for the future.

Some of their recommendations published in this 464 page book include the provision of a comprehensive program of general education in the student's first two years of college, raising teacher certification standards, a requirement that a teacher be able to communicate in another language besides his own, and that he should have some systematic understanding of literature, philosophy, mathematics, the social and behavioral sciences, and physical and life sciences.

IMAGINATION . . . from page 21

were to be used as backdrops for our "friends from outer space." Committees were formed to work on each mural. They used the water color sketches as guides.

Again there was much discussion as to what a backdrop should have in it. Some students had blue-black skies with barren wastes of yellow and brown. In the foreground, stagnant pools of water stood with strange creatures swimming around. Other sketches were filled with lush undergrowth and flowing waterfalls. Each member of each committee felt that his or her sketch should be used in the final mural.

As it turned out, most of the sketches were used within each mural. Lush green undergrowth with waterfalls would be at one end of a mural and at the other end, a field of volcanoes with flowing lava. In

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between you could find any climatic condition. One group did not hesitate to borrow ideas from other groups.

Many of the papier-mache figures that had been completed were injected into each mural. Some could be seen peeking out of the undergrowth, while others were seen flying by or swimming in a pool of lava. When asked if this was not a little unusual, the answer was, "This is Mars."

When the murals were completed, they were hung and wherever possible the papier-mache animals were placed near the like figures that had been painted into the murals. The finished product gave quite a three dimensional feeling.

Mars and Venus may never be the same but all the students seemed to enjoy themselves. Many parents, their curiosity aroused, came to school and left pleased at what they saw. This is as it should be for their children had had a creative art experience with imagination unlimited.

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Urgently Needed: 9th Grade Population for Research

There is presently a research experiment being proposed on the ninth grade level to investigate relationships which might exist between creative art experiences and the quality in creative writing.

The conditions of the design of the study require a ninth grade teaching situation which relates to the following criteria:

1. Two groups of students (a total of approximately 60) taking ninth grade English.
2. A random sample of thirty students to be assigned to an art course, and the remaining thirty students to take any other course.
3. The duration of this experiment is one semester.

The uniqueness of this request is to find a teaching situation where one group of students can be scheduled to take an art course for one semester while the other group will be scheduled to take another course in place of the art course. All students, however, must be enrolled in ninth grade English.

If you are able to meet the conditions of this proposed research, would you please write immediately to Mr. Leon Frankston, Instructor of Art Education, 122 Temporary Building, The Pennsylvania State University, University Park, Pennsylvania.

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State University of New York,
College of Medicine in Syracuse

Dr. Louis A. Fliegler
Assistant Professor of Special Education,
Syracuse University

Dr. Viktor Lowenfeld
Head, Department of Art Education
Pennsylvania State University

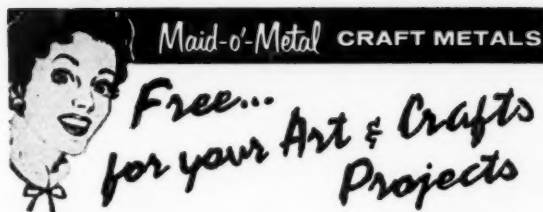
Dr. Pitrim Sorokin
Director of the Harvard University Center in
Creative Altruism

Dr. Ordway Tead
Vice President, Harper & Brothers Publishing Co.

For Further Information Write:
School of Art Summer Sessions—1960
Lowe Art Center, Syracuse University,
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